

Wide Format Mounting

By CARREL I. TOD

This is not a treatise on mounting. In fact, I don't even understand the subject myself. It is a description of the various mounting devices available for the European (wide-format) stereogram. It is also an assurance to anyone who wants to try wide-format stereo that mounting materials are available.

I first used a simple paper mount which had punched out flaps which gave very good line-up of the two transparencies, and did so with the greatest of ease. Also, separation of the stereo pair could be readily adjusted. (In fact, you had to adjust it.) This, of course, was put between glass, and bound with tape. To my knowledge, at least, this is not available any more.

I then went to the masks made by Emde Products of Los Angeles. The mask and the frame are similar to their very familiar mask and frame used for the "standard" stereo, except that the mask is paper instead of aluminum. A small aluminum jig is provided, and then the transparencies are attached to the mount with scotch tape. This was not quite so simple. But what really killed the Emde mask for me was the fine paper cuttings (almost dust) which was left on the mask after the hole was cut. Try as I would to clean up each mask before mounting, after I had the fine product just about finished, there would be some of that dust right smack on my picture, beautifully bound inside.

So I turned to another Los Angeles manufacturer, The Porter Manufacturing & Supply Company. They also make a paper mask. There's no jig for this, but there are guide lines. So, again you attach the transparencies to the mount with scotch tape, and you line it up with your bare hands. The mask is a foldover type, very thin, and makes a nice trim mounted slide. But after very much experimentation, I decided that I just do not have the manual dexterity to accurately mount after this fashion.

Before I leave the subject of American mounts, I want to mention the Excel Aluminum Stereo Mount. These are adjustable aluminum mounts, and come in all three sizes, for the "standard" stereo, for the wide-format stereo, and for the regular 35 mm camera (36 mm wide frame). He also has a very ingenious stereo notching jig for projection purposes. I have not used, or even seen, any of this equipment.

I am now using the Belca mount which is simplicity itself. There are no masks at all. The mount is plastic, with a built-in jig on each mount, over which you just place the notches of the transparencies (which, by the way, have been cut with just plain ordinary scissors), slap the two pieces of the mask together and it's done. The Belplasca camera and the Belca mask are synchronized somehow, so that the picture is all lined up. This mask uses four small pieces of cover glass instead of two large ones; but cleaning glass is a job you can't get out of with any system. I just use my breath and a jeweler's cloth, and clean each one as I come along. I import the Belca mounts from Der Stereo Derpsch, (16) Bruchkobel uber Hanau am Main, Friedrich-Ebert Str. 58, Germany.

It is interesting to note that in European practice masks are not used, and I have certainly found them unnecessary.

A French firm which handles a large variety of stereo equipment especially for the Verascope is Relief & Couleurs, 7, Rue La Fayette, Paris IX, France.

After the pictures are mounted, it doesn't do any good unless they can be viewed and projected. Speaking of projection, the old work-horse, Stereo-Vivid, was designed specifically to take both sizes. In fact, when it was designed, it wasn't known which size would become dominant.

The mounts for the wide-frame stereo are completely compatible with those you are using now, and will fit in all types of stereo viewers. However, it doesn't do very much good to have a wide-frame stereo and then look at it through a viewer which cuts off the sides. The one hand viewer made in this country specifically for the wide-frame is the Sterling. This uses the same dies as the former Busch viewer. Belca has a viewer, but it does not have a built-in light source. Verascope has several viewers of different types, but the type that corresponds to ours will not accept our size mounts. (It is a side-loader and our mounts are too high.)

The Airequipt Stereo Theatre I have found ideal. It accepts glass mounted pictures; it is easy to operate; and it is fine for the wide format.

If these articles have introduced any of you to a new adventure in stereo, here's to a happy time!

Be an early bird!
Start working on
YOUR Emde Sequence
NOW!



METROPOLITAN STEREO CLUB NEWS

Published monthly by the METROPOLITAN STEREO CLUB, Box 1961, Grand Central Station, New York 17, N.Y.

AM's Star at April Meeting

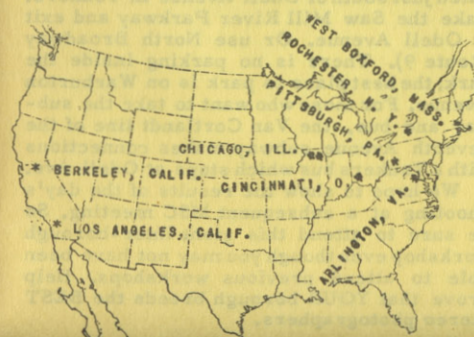
By ADELAIDE GALICIAN

When we attended the Photographic Society of America Convention in Philadelphia last October, we met many of MSC's Associate Members. They were such a wonderful group of people and we enjoyed getting to know them so much that we regretted that all of our members couldn't have this opportunity, too.

So we did the next best thing and decided to devote an evening to getting acquainted through their slides. We requested all our AMs to send us a selection of slides along with a portrait and a short biographical sketch. Many of them were good enough to take time from their busy schedules to comply with our request.

From Arlington, Virginia came CARREL I. TOD's interesting contribution which served a twofold purpose. He sent slides mounted in the various types of mounts which he had described in his articles in the MSC News. Another of Carrel's hobbies is historic steam railroads. He is active in "The National Historical Railroad Association." Some of his slides depicted a trip on one of these old-time beauties, complete with smoke, soot, and cinders. We were

(Continued on Page 6)



MAY
1959
VOL. IV
NO. 5

Help The Second To Succeed

By the time you receive this issue of the MSC News the closing date for entries in the SECOND NEW YORK INTERNATIONAL STEREO SALON will be only a few weeks away. However, there is still plenty of time for you to go through your slide collection and choose four to submit to the competition. Even if you do not ordinarily enter our regular club competitions, we urge you to send a contribution to your club's Salon.

Enter your
four slides
in the Salon

Every MSCer
New York

Enter your
four slides
in the Salon

At the May meeting, a special Salon Corner will be set aside. There you can bring your slides which need mounting and, for a small fee, we will be glad to mount them for you. If you are not sure which slides you should submit, bring a selection and some of our more experienced Salon exhibitors will help you to choose four.

Bring your
friends to
the showings

Every MSCer
New York

Bring your
friends to
the showings

All MSC members who plan to attend the May meeting are urged to bring their Salon entry with them. Extra entry forms will be available and members of the Salon Committee will be on hand to receive your slides. This procedure will save postage costs and the nuisance of wrapping the slides for mailing. If you should prefer to mail your slides, that's OK, too; any way you get them in is fine as long as they get in! Help to make our Second Salon an even greater success than the First.

EDITOR: PHYLLIS GALICIAN
ULster 2-5770

CIRCULATION: SUNNY JENKINS
Millington 7-1500

The Metropolitan Stereo Club News is published in the interests of stereo information and education; for the benefit of MSC members and their friends in stereo throughout the country.

Permission is hereby granted to those who wish to make use of any of the information contained herein, providing that credit is given to the MSC News and the title and author of the article are mentioned.

Contributions are encouraged and we hope that this exchange of ideas will help to stimulate the interest of stereo enthusiasts everywhere. TYPED contributions should be addressed to: Miss Phyllis Galician, Editor, 11 Schermerhorn Street, Brooklyn 1, New York. All copy accepted is subject to whatever adaptation and revision that may be necessary.

DIRECTORY OF OFFICERS

LEE N. HON	Honorary President
PAUL S. DARNELL	President
TED LAMBERT	First Vice President
LARRY ANKERSON	Second Vice President
BEN SILBERSTEIN	V.P. for PSA Affairs
HELEN CABOT	Treasurer
ADELAIDE GALICIAN	Secretary-Comptroller
	Corresponding Secretary

COMMITTEE CHAIRMEN

Associate Members	ZELIG LOWIN
Competition & Exhibition	EUGENE WROBLEWSKI
Equipment	EDWARD STEUER
Field Trips	ADELAIDE GALICIAN
Hospitality	MARJORIE HON
House	BEN SILBERSTEIN
Membership	CHARLES MACIEJAK
MSC News	PHYLLIS GALICIAN
Program	
Publicity	WILLIAM CONWAY
Technical	FRED KROY
VSP	MARJORIE PRICE
Workshop & Photographic	
Activities - Manhattan	FRED KROY
Bronx	LEE HON
Brooklyn,	TED LAMBERT
Queens and Long Island	

MEMBER



1959

Interboro Workshop

All during the cold dark winter, MSCers have been busily at work in the indoor workshop meetings held in their respective boroughs. Now that Spring has arrived, the workshopers are leaving their "boroughs" to participate in a giant outdoor round robin workshop to be conducted by Fred Kroy.

This event will take place on Sunday, May 17, at 1 P.M. Fred has chosen Untermeyer Park in Yonkers as the ideal site for the workshop. This beautiful spot, once a millionaire's estate, is located on a bluff overlooking the Hudson River. Its magnificent gardens, ablaze with spring blooms and studded with artfully placed statuary, slope gently down to the river. The house is carefully planned so that it blends gracefully into its hillside setting. It is because of these features that Untermeyer Park has been selected as the place for our Spring Outdoor Workshop.

The group will be presented with three photographic challenges, each of which can be amply covered in the confines of Untermeyer Park. These are: (1) Landscape, (2) Architecture, and (3) Sculpture. Those attending will be divided into four groups. For a period of 45 minutes, each group will concentrate on one of the above subjects while the fourth group photographs the photographers. At the end of the 45 minutes, the groups will swap assignments. Each group will stay together all afternoon and each group will work on all of the assignments.

Bring all the equipment you own: tripod, exposure meter, sky filters, polarizing filters, wide-angle lens, telephoto lens, flash, and anything else you may have which you think will interest the group. The purpose of the workshop is to provide practical experience in the use of your equipment.

The main gate of Untermeyer Park is located just south of Odell Avenue in Yonkers. Take the Saw Mill River Parkway and exit at Odell Avenue. Or use North Broadway (Route 9). There is no parking inside the park; the best place to park is on Warburton Avenue. For those who want to take the subway and bus, the Van Cortlandt line of the Seventh Avenue subway makes connections with a Yonkers bus which stops at Odell Ave.

We hope to show the results of the day's shooting at a subsequent MSC meeting. So be sure to attend this giant inter-borough workshop even though you may not have been able to attend previous workshops. Help prove that YOUR borough breeds the BEST stereo photographers.

May Field Trip

On Saturday, May 23, the MSC field trip group will travel up the modern New York Thruway on their way to photograph the past.

Our destination will be beautiful Perrine Covered Bridge which crosses the Walkill River at Rosendale, N.Y. The bridge was built in 1850 and is one of the oldest and most picturesque covered bridges in the State.

Further details and road directions will be available at the May meeting. If you want a ride or have room for some MSCers in your car, please phone Adelaide Galician.



4th PSA Traveling Salon

The Metropolitan Stereo Club was privileged to be the first group to view and judge the Fourth PSA Traveling Stereo Salon. The judging took place at our April 10th meeting.

Sunny Jenkins, George Ross, Fred Kroy, Charles Maciejak, and Dr. Fred Schleger formed the judging panel and chose the following as the top slides in the exhibition.

FIRST

Richard Jefferson "East River Work Horse"

SECOND

Edwin N. Oberg "Idle"

THIRD

Ronald L. Fredrickson "Moonscape"

HONORABLE MENTIONS

L. Alberta Becker "Joint Facilities"
Robert W. Hartung "What's Up?"
Brenton H. Madison "Double Exposure"
Mattie C. Sanford "Freshly Fallen Snow"
Ben D. Tooley "The Guardian"

The Traveling Salon is now on its way to PSA Member Clubs throughout the country. It will travel from club to club for a full year and will be judged by each club. At the end of the year the Salon is broken up and the slides are returned to their owners.

The Traveling Salon, combined with the showing of our AM's slides, really gave the MSC an evening of some of the best in stereo.

News about Youse

LEE and MARJORIE HON journeyed to Cincinnati last month to visit Lee's brother (who MSCers will remember as the star of Lee's prize-winning EMDE Sequence. While there, they attended the judging of the Cincinnati Salon.

LISA OBERT has been even busier for the past few weeks than she usually is. At the end of March Lisa spent a few days in Philadelphia where she attended the Master Photo Dealers and Finishers Association trade show. Upon her return, Lisa plunged into the task of putting together her slide show entitled "The New School in New Dimensions." This is a study of the scope of the activities of The New School for Social Research. Lisa will present her show on Wednesday, May 6, at 8:30 P.M. at The New School, 66 West 12th Street, New York City. Lee Hon is in charge of an all MSC projection crew. Lisa says everyone is welcome to attend and extends a cordial invitation to all MSCers.

RUTH and PAUL DARNELL took off by jet for England and Switzerland on Sunday, April 26. They will be sightseeing and picture shooting for five weeks. The week after they return, the Darnell's will take off again to attend daughter Carol's graduation.

ENGEL GALTUNG writes from Sweden that his return to the United States has been delayed but he still keeps up with the Club's activities through the MSC News. The second camera stolen from him has never been recovered and he requests MSCers to keep on the lookout for it. The camera is a Realis and bears the serial number A29702. It has a pipe and pin connection for European flash guns on the top rear left. The thieves also took a classified document belonging to the Swedish Government entitled "Hydro-Magnesium Torpedo." This was a new design which Engel was working on for the Swedish Government. He believes that if the camera could be located, it might help in tracing this very valuable document. A \$10,000 reward is being offered for the recovery of the papers so here's a chance for any amateur detectives among us.

Views expressed in the MSC NEWS are those of the authors and do not necessarily represent those of the Editor or of the Metropolitan Stereo Club.

All about Associates

Starring our AM's

(Continued from Page 1)

all sorry that we hadn't been able to go along but seeing Carrel's slides was the next best thing.

RUTH BAUER of Cincinnati, Ohio, who is well-known throughout the stereo world for her beautiful travel pictures, sent a fascinating set of slides which transported us to Berchtesgaden, Hitler's mountain retreat. Ruth's interesting commentary and well-chosen slides gave us the feeling of really having been there. To prove that she "shoots something besides stereo slides," Ruth sent along four slides of a deer hunt. She and the other feminine member of the party were the only successful hunters on the trip. Ruth's slide depicting what the well-dressed hunter wears "underneath" brought many whistles from the "bucks" in the audience.

Our newest AM, BILL THOMAS of Pittsburgh, Pennsylvania, says he has been interested in photography since he won a Merit Badge with a Brownie box camera. He has tried all types of photography but has now decided stereo is "it." Bill's slides introduced us to his family and described some of his other hobbies, among which is the furtherance of Scouting. Most of his pictures had views of Pittsburgh in the background, and coupled with Bill's chatty commentary, gave us the feeling of visiting with him and his delightful family.

KENT OPPENHEIMER of Los Angeles, California, sent us some wonderful examples of his architectural and close-up work. His beautiful views of colorful interiors and sun-drenched swimming pools made us want to take off for sunny California instead of facing the cold, rainy weather waiting outside. Kent's new approach to close-ups of every day edibles and combustibles found around the house were excellent examples of what can be accomplished with imagination and a slide-bar.

CLAIR A. ENGLAND, APSA, of Berkeley, California, chose PSA Convention fun as his theme. On the magic carpet of Clair's camera, we skipped from Philadelphia to St. Louis, then to Denver, back East to Boston, then West again to Chicago, and finally to Los Angeles. We really enjoyed our glimpse of high-living at the Drake Hotel where the Chicago convention was held, or "when is a chair not a chair!"

Clair's pictures really proved that you can get some beautiful shots on a convention field trip and we hope he convinced many MSCers to try it in Louisville this October.

ALICE FRYER of Massachusetts modestly explained that she has little time for taking pictures. She resides in the small New England village of West Boxford where her husband is proprietor of the village store and also postmaster. Her beautiful slides of New England scenery, including some lovely white Colonial churches, proved that although Alice may not have too much spare time for photography, she certainly puts what time she has to excellent use.

CONRAD HODNIK, APSA, of Chicago, Illinois, was one of the shy AMs who didn't send us a portrait. But we all remembered him from last year when he visited us and judged our first Salon. Connie sent a series of his magnificent scenic slides. Views of rugged Western scenery contrasted with the calm beauty of New England villages. Snow scenes vied for our admiration with an unusual and powerful shot of the U.N. buildings at night. Each slide was a gem of excellent stereo technique combined with artistic composition and exquisite color.

LEWIS F. MILLER, APSA, of Chicago, Illinois, who is without peer as a stereo interpreter of nature subjects, contributed an impressive selection of his matchless nature slides. We all enjoyed the beauty of the "Cecropia Moth" and were amused by solemn "Mr. Grasshopper." We marvelled at Lew's patience and skill in achieving such realistic results. In fact, a few MSCers were convinced that the subjects had been photographed alive in their natural settings. One lady was heard to remark "His wife must be an exceptional woman; I wouldn't let my husband keep all those bugs around the house."

The contribution of JACK STOLP, FPSA, ended our program. Jack is well known to MSCers as a judge at our first Salon and, of course, as the retired Chairman of the Stereo Division of the PSA. Jack's slides covered a variety of interesting subjects and places. Some of the most outstanding slides, in our opinion, were beautiful reflection shots and a most dramatic slide of Jack's daughter, Susan, on a surf board.

As the lights came on again, we reluctantly took leave of our new friends. We were happy to have had the opportunity to share their slides with them and are already looking forward with pleasure and anticipation to another visit next year.

Metropolitan Stereo Club

Meets Second Friday of Each Month

Carnegie Endowment for International Peace
46th Street and First Avenue, United Nations Plaza, New York, N.Y.

Program for May 8th

7: p.m. Get Together

7:30 p.m. Presentation on Slide Mounting Problems

8: Associate Members

Competition

Guests Welcome

Guests of MSC

The Metropolitan Stereo Club was pleased to welcome the following guests to the April meeting:

NICK KOTIK, Elmhurst, Long Island
M. ROSENBLUM, Brooklyn, New York
CHARLES SEIDMAN, New York, New York

We were happy that these gentlemen braved the miserable weather to be with us and hope that we will see them again soon.

MARJORIE HON



New Associate

NICK KOTIK
44-11 Macnish Street
Elmhurst 73, New York

HA 4-2506

The EMDE Story

Lee Hon, Chairman of the PSA Stereo Division, announced that Frederick N. Adams of Staten Island, New York, has recently been appointed Chairman of the EMDE Stereo Award Competition.

The Fourth Annual EMDE Sequence Competition will again be sponsored by that good friend of stereo, Joseph Simpson. The competition will open July 1, 1959 and the last day for entry of slides will be August 31.

All narration will be read by Ted Malone, well-known radio and TV personality. Following the judging on September 5, the narration for winning and special mention sequences will be recorded on tape with appropriate background music. This music will be selected by Alfredo Antonini, Music Director of the Columbia Broadcasting System. Each maker of a winning sequence will receive a copy of the tape of his narrative.

Complete details and rules governing the Competition have been included with this issue of the MSC News. Start working on your entry now — it's later than you think!

What They Say

EDITED BY -- WALTER GOLDSMITH

The Workshop ran smoothly as usual last month and it was not until the coffee klatsch that the fireworks started. One of the members asked, "What do you think of Larry Ankerson's article in April's *News*?"

Well! That did it. For a few minutes everyone was talking at once, but finally the Secretary restored order and the Librarian had the floor.

He said, "Larry did not take the time to qualify Fred Lightfoot's remarks concerning the ups and downs of stereo. True—it has had a checkered career; but were all of its falls into the doldrums, as he puts it, lack of interest on the part of amateur photographers? I think not. The fact that we must not lose sight of is that from its inception in this country in 1850, until perhaps 1861 when the first circuit was started under the name of *The American Photographic Exchange Club*, stereo was purely a commercial enterprise. *Stereoscopic views* were made and sold by commercial photographers. It was this publishing business that I believe Fred referred to, rather than to the work of the amateur stereo photographers who unobtrusively rode their hobby at the same time. The sale of stereo views was affected by many things, the introduction of the *carte de visite* in 1860, for example. Surely when the Kodak was brought out in '88 it pointed to the eventual end of any large scale sale of photographs, whether stereos or the one-eye kind. The automobile, the movies, radio, television, all did their bit in putting the parlor stereoscope to rest. But the amateur stereo photographer went happily on his way unperturbed. Witness—*The Stereoscopic Society of Great Britain*. Founded in 1893 and running folios (circuits, to you) without interruption ever since. I am pleased to be able to add that they are now members of PSA, Stereo Division."

"Yes," said the Old Timer, "you have something there. The *Card Photograph* to give it its American name, is now gone forever. So is the *Cabinet Photograph* and for that matter, the *Family Album*. Except in an antique shop where can you buy a picture of Lillian Russell in tights, or of General Grant on a white stallion? The sale of photographs of prominent people has been a dead issue for many years, while the post card seems to take care of the tourist trade quite nicely. Naturally, stereo went out along with the commercial photograph—but try to tell

me that the amateur stereo photographer ever abandoned it and you will have a good fight on your hands."

"A good point," the Major said.

"A homologous point?" someone asked.

"Well," the Major replied with a smile, "call it what you will but it sounds like a good one to me. Most of you have seen the 45x107s that I took during the first war, and the other lot that I made in the same places some forty years later. There always were, and always will be, thousands more like me—the confirmed amateur stereo photographer. I doubt very much if our ranks went up and down with the tide, as did the commercial stereos. The one big change in amateur stereo was the tremendous shot in the arm it got by the introduction of the Realist camera. On top of that Eastman came along with production-line mounting. On the strength of the old slogan, 'you push the button—we do the rest,' stereo gets 100,000 new addicts overnight. Why a blind man could see that an exacting art like stereo could not thrive and prosper in that atmosphere. The bubble just had to burst, and burst it did—in technicolor—or in Kodachrome, if you prefer—and I for one am glad of it."

"Spoken like a man, my friend," said the Professional. "If I may stick my oar in, I would like to add that the camera dealer can not be blamed too much. Strange as it may seem to the idealists among us, he has the peculiar notion that he wants his store to make money. When the stereo industry went off half-cocked in the mad rush to cash in on the boom, they followed the brilliant example set by the '3-D' movie producers. They ignored the advice of experienced stereo engineers. The result was that one item after another became obsolete on the dealer's shelves as new products were brought out, and many of these were little better. You all remember the assortment of junk that was on the market in those days. And how many salesmen had the remotest idea of the principles of stereo. I often wonder if stereo *ever* will be a hobby for the masses. It is an *exacting art*, to repeat the Major's words. It shouldn't become a popular one, any more than you can make microscopy a popular pastime for every man, woman, and child who has \$5.98 to buy a drug store microscope. The stereoscope, just as well as the microscope, is an optical instrument. It takes time, patience, and practice, to use it intelligently."

And on that note, the meeting broke up.

We overtook the Old Timer, hands deep in his pockets, shuffling through a light rain on his way to the subway. We heard him mumble to himself, "The age of mediocrity."

Presenting PSA

Circuits

By PEARL JOHNSON

PSA Stereo Slide Circuits are fun! They are educational! Circuit members are friendly! Everyone is made welcome in a PSA Stereo Circuit.

What if your knowledge of stereo is just about nil or, perhaps you are one of the country's top-flight stereographers, there is room for each and every one of you in a Stereo Circuit.

There is only *one* requisite for membership in a circuit—that you be a member of the Stereo Division of the Photographic Society of America. Having joined the PSA Stereo Division, you are eligible to participate in one or a dozen circuits.

There are twenty circuits making the rounds at the present time. Of these, seventeen are for those persons whose slides are of subjects ranging from gnats to landscapes. There is one circuit for those whose interests lie in the View Master type of stereo; one circuit is composed of Nature subjects only; and one circuit (the Assignment Circuit) contains only pictures of a given assignment.

Each circuit is made up of fifteen members, (the exception is the Assignment Circuit). These people live in all parts of the United States, as far north as Alaska, and in Hawaii and Canada. The very fact that they live in such different parts of the country helps to make the slides more interesting and diversified in subject material.

As each member receives the box of slides, he makes comments on all of the other members' slides, telling what he likes or dislikes about each slide and giving any helpful suggestions which will, in his opinion, improve the quality of the slide.

The discussions and friendly arguments which take place sometimes continue for several rounds of the circuit.

After commenting fully and asking any questions he may have in mind, he enters three slides of his own, giving all of the interesting data possible as to how, when and where the picture was taken. By the time the circuit returns, he will have the comments of the other fourteen members.

Each member in the circuit votes on the slides and, after a round has been completed, ribbons are awarded to the first, second, third, and honorable mention slides.

The shipping costs are equalized at the end of each round, also; thereby insuring each member against the necessity of paying a higher shipping cost than the other members.

If you are not already a circuit member, consider this an invitation to c'mon, join the fun—get acquainted with your fellow PSAers.

If you are a circuit member and would like to join a second or a third, just make your wishes known.

PEARL JOHNSON is one of the busiest people in the PSA. She is in charge of compiling the records for "Who's Who in the Color Division," and as Circuit Director for the Stereo Division, also handles the gargantuan task of keeping the many stereo circuits moving smoothly on their rounds.

By Sea and By Land 8th Annual VSP Tugboat Cruise

Volunteer Service Photographers has scheduled its eighth annual Tugboat Cruise for Saturday, June 6th (in case of rain the following day or the following week-end).

A Dalgell Tug will leave the Battery at 12 noon for a leisurely cruise about Manhattan, snuggling in close to the shoreline for the most photogenic camera angles. After a hearty box lunch served aboard, the



tug will return to its berth at 4 P.M., where the camera tour will continue on land.

The group will proceed on a walking tour of Lower Manhattan and Chinatown, led by Ludolf Burkhardt.

A contribution of \$10.00 includes the tour by land and sea and a box lunch; the proceeds going to aid the organization's more than thirty nationwide Hospital Rehabilitation Photography Programs. This cruise is always a sell-out—so get your reservation in early. Write to Volunteer Service Photographers, 113 West 57 St., New York 19, N. Y., or call Circle 6-3965.